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FINE ARTS
CATALOGUE

OF A COLLECTION OF

CHINESE PORCELAIN

LENT FOR EXHIBITION TO

The Liverpool Art Club

BY

GEORGE R. DAVIES, Esq.

COMPILED BY

CHARLES T. GATTY, Esq., F.S.A.

“A piece of porcelain is not a simple pan.”

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INTRODUCTION.

THESE examples of Oriental porcelain have been collected in a desultory manner during the past few years, some of them having been acquired by the owner in China, and others obtained in this country. It is believed that the specimens are without exception of Chinese origin, but in this opinion it is not easy to be entirely confident, as many of the Japanese imitations of Chinese fabrics are difficult to distinguish from the originals.

Whilst it may fairly be said that this collection contains some examples of the most beautiful fabrics, and the most interesting historical epochs of Chinese porcelain manufacture, it must not be supposed that the owner presumes that the specimens are either sufficiently numerous or characteristic to illustrate the subject in any sense completely. The pieces have been chosen from time to time as they have commended themselves to the fancy of the collector, either as beautiful objects in themselves, or as suitable for house decoration. The idea of forming an historical series, or making a collection for public exhibition and reference, was never contemplated.

The specimens have been arranged, as far as the circumstances of the case would admit, in the same way as the collection recently presented to the nation by Mr. A. W. Franks ; and for this method of grouping the examples, as well as for much interesting information

respecting the fabrics, subjects, and marks, the compiler of these pages is indebted to Mr. Franks' excellent catalogue.

It will perhaps be of some interest to the members of this Club who have turned their attention towards Oriental art, to examine a collection which it is believed contains none but Chinese specimens. The recent influx of Japanese pottery and porcelain into the English market has given to those fabrics considerable prominence, and has perhaps rather turned public attention away from the ceramic arts of China. And yet it is to China that Japan itself, and all the modern civilized nations of Western Europe, are indebted for the invention and perfecting of porcelain.

For hundreds of years before any of these manufactures found their way into foreign countries, the Chinese potters produced the most exquisite fabrics, which have since been imitated and copied by every civilized nation to which they have been exported. The untiring plodding ingenuity of the Chinese character, united with its intensely conservative respect for the past, no doubt led in the course of time in each of the various schools of manufacture to the building up of those valuable stores of traditional knowledge and skill, without which it is difficult to obtain any perfection in such work. Some of the chemical secrets of this traditional knowledge are yet unknown to us, and the skill in the manipulation of pastes and colours has never been surpassed or even equalled by any other nation.

The collection is classified according to the various methods employed in applying the coloured decoration. In the first group, after the plain white specimens, come those which have been covered with glazes coloured by the introduction of certain metallic oxides. Many of these colours are extremely brilliant and beautiful, and have not been applied with perfect evenness, and fired to exactly the right heat, without great skill and experience. With these are placed

the variegated and mottled glazes, the mixed and flowing colours of which have been effected by sprinkling or blowing certain colours on to the glazes, with which they mingled and fused in the kiln. The most important example of this kind in the collection is perhaps No. 50. The carmine flames upon this piece are remarkably natural and unartificial in form, and possess a singular depth and brilliancy of colour, no doubt caused by the rich thickness of the glaze, and the purity of the white porcelain below, which is reflected through the translucent colour. Most of these mottled wares have a porcelaneous stoneware body. Some are no doubt intended to imitate mottled and variegated stones. Similar kinds of variegated wares in pottery, imitating agates and other stones, were made in England during the last century by Wedgwood and his contemporaries, and much ingenuity was employed in obtaining mixtures and flowings which looked natural, and unartificial.

Following these examples decorated with coloured glazes, are those painted under the glaze in blue. During the past few years this "blue and white" ware has become extremely fashionable in England for the decoration of houses. It is most valued by connoisseurs when the white of the ground is perfectly pure, untinged with a blue tone, and the blue colour gradated, and not of absolutely equal depth throughout.

The largest class in this collection is composed of pieces painted in colours over the glaze. These specimens are sometimes classified under various heads, according to the colours employed in their decoration. Those painted with a certain brilliant green enamel colour, for instance, are said to belong to the *Famille Verte*. Others, decorated with a delicate pink colour, are said to belong to the *Famille Rose*. The best examples in this collection of the Famille Verte school will be found between Nos. 109 and 138; those of the Famille Rose are Nos. 171—5.

The subjects which form the decoration of these specimens may be grouped roughly into, (1) *Religious subjects*, such as figures of deities, or scenes in the lives of saints and sages; figures of dragons or other supernatural monsters, together with emblems and symbols having hidden meanings, and words regarded as lucky omens. (2) *Historical scenes*, with landscapes, or interiors of houses, depicting incidents in the lives of Emperors or other national celebrities. (3) *Scenes from ordinary life*, such as a lady and gentleman love-making, or children at play, or some scene illustrating a popular tale or poem. (4) *Figures of flowers and flowering shrubs*, such as the prunus, paeony, etc., and conventional ornamentation of a floral character.

The use of these various subjects, no doubt, prevailed at different times in different localities. Religious subjects, for instance, would be in demand in certain epochs, and heroic and poetical subjects in others, just as in Europe, where the subjects of paintings have undergone a variety of modifications which can be very readily detected. In one sense, however, the Chinese subjects are peculiar. The vast majority of them, whether figures, animals, or flowers, seem to be chosen on account of their having some symbolic or hidden meaning attached to them, in the popular superstitions of the country. For this reason they are extremely limited in range. The supernatural monsters, such as the Dragon and K'i-lin, occur over and over again, and the same may be said of the Prunus, Lotus, Bamboo, Fir, and other plants, to all of which symbolic meanings are attached. And to these subjects the artists apparently clung through hundreds of years. "It might almost be said," remarks one writer, "that there is no invention in China. They can only copy and imitate, when old custom, habit, and superstition do not forbid; but they seldom presume to introduce a new custom, or think of improving the doings of their forefathers in anything."*

The reader will discover very little information in these pages which is not already well known to collectors of Oriental porcelains. In Mr. Franks' Catalogue already referred to, and in M. Jacquemart's *Histoire de la Porcelaine* and *Histoire de la Céramique*, and in M. Stanislas Julien's *Histoire et Fabrication de la Porcelaine Chinoise* he will find all the most important information at present known.

CATALOGUE

OF A COLLECTION OF

CHINESE PORCELAIN.

1 PAIR OF OVAL CUPS FOR LIBATIONS, in ivory-white porcelain, with ornaments in relief, branches of trees, fish, k'i-lin, birds, deer, etc.

The form of these libation cups is often the same as the shape naturally taken by cups made from the horn of the se, or rhinoceros. It is said that this animal sheds a horn every year, which he buries in the mountains; the men, however, watch him, and hide a wooden one in its place. In ancient times cups were made from these horns. See Chinese Repository. A cup made from rhinoceros horn, somewhat similar in shape to these libation cups, is placed alongside them in the case. It is possible, however, that the form of these cups may be taken from the fungus, an emblem of longevity.

HEIGHT, 3 inches.

2 SQUARE CUP, in ivory-white porcelain, with raised branches of the prunus, fir, etc. On one side is an inscription engraved in the paste, portion of a poem.

H. $2\frac{1}{4}$ in.

3 PILGRIM-BOTTLE, in very light pottery, apparently coated with an opaque creamy-white crackled glaze. On either side is a raised scroll design, enclosed with a Greek key pattern border. Obtained in China, and held in high estimation by native collectors.

H. $12\frac{1}{4}$ in.

4 VASE, in white porcelain, with two raised dragons, surrounded by flames, amongst which are pearls: below, rocks and

water. For this subject see No. 66. *Mark*, Vase on three feet, painted in blue under glaze.

The glaze on this piece has been very much destroyed, probably by overfiring in the kiln.

H. 16½ in.

5 BOTTLE, in white porcelain, coated with an opaque white crackled glaze.

H. 6½ in.

COLOURED GLAZES.

6 BOWL, covered with a celadon-green glaze, under which is a raised ornamentation of birds and flowers. *Mark*, an undeciphered seal character in blue, similar to Fig. 77, Plate VI., of Franks' Catalogue.

H. 3¼ in.

7 BOTTLE, with five necks, covered with celadon-green glaze, upon which are clouds and various objects, swords, etc., in relief, in white enamel.

H. 12½ in.

8 VASE, covered with a grey glaze.

H. 7¾ in.

9 VASE, covered with a camellia-green crackled glaze.

H. 7 in.

10 SMALL BOTTLE, similar to No. 9.

H. 3 in.

11 Two SAUCERS, covered with a camellia-green glaze, under which, on the outside, are incised scroll patterns.

Mark of the Keen-Lung period, 1736—1795. DIA. 6 in.

12 BOWL, in white porcelain, covered inside and out with a very thin coral-red glaze. A fragment of red coral has been placed in the case with this specimen to show the remarkable tone of colour obtained by the Chinese potter.

H. 2¾ in.

13 BOTTLE, in white porcelain, covered outside with a rather transparent and very thin coral-red glaze.
H. 6 in.

14 BOTTLE, covered with a dull red glaze.
H. 4 in.

15 SMALL VASE, covered with a red glaze.
H. 3 in.

16 VASE, in porcelaneous stoneware, covered with a rich crimson glaze.
H. 6 $\frac{1}{2}$ in.

17 INCENSE BURNER, with stand and cover, in white porcelain, covered with a yellow glaze. The perforations on the cover are in the form of the set of eight trigrams, known as the *Pa-Kwa*. For an account of these curious symbols, see Franks' Catalogue, p. 241. The handle of the lid is a lion. On either side of the body are landscapes in relief. The handles are in shape of the *Joo-e* sceptre of longevity.
H. 6 in.

18 SMALL PAD Box, the lid in shape of two fish, covered outside with a yellow glaze. See No. 78.
L. 3 $\frac{1}{2}$ in.

19 VASE, and two small snuff-bottles, in white porcelain, covered with a mustard-yellow crackled glaze.
H. 6 in., H. 3 in.

20 VASE, in white porcelain, covered inside and out with a yellow glaze.
H. 6 in.

21 VASE, to hold writing materials (?), in shape of a joint of a bamboo stem, in white porcelain, covered with a buff-

yellow glaze. Subject in relief, a figure walking in a garden, with rocks, willow-tree, and sun or moon overhead.

H. $5\frac{3}{4}$ in.

22 BOTTLE, for snuff (?), in white porcelain, covered with a yellow glaze. Round the shoulder are five bats in relief, symbolizing the five blessings or happinesses, viz.: 1, Longevity; 2, Riches; 3, Peacefulness; 4, Love of Virtue; 5, A happy death. The Chinese name of the bat, *Fuh*, has exactly the same sound as the Chinese word for happiness. Round the body, sprigs of plants.

H. $2\frac{1}{4}$ in.

23 TRAY, in white porcelain, covered with a yellow glaze. In the centre are dragons and clouds round the sun (?) in relief.

$5\frac{1}{4}$ in. \times 4 in.

24 PAIR OF BOWLS, in white porcelain, the outsides covered with a yellow glaze, under which are incised figures of five clawed dragons, and pearls amidst clouds and flames.

Mark of the TAOU KWANG period, 1821—1851.

H. $2\frac{1}{2}$ in.

25 Two VASES, in white porcelain, covered with black glaze. The smaller vase is probably the older of the two, and has a peculiar tone of colour and character of glaze. The larger vase has at one time been covered with gilt ornamentation, and was probably made in the 18th century.

H. $5\frac{1}{2}$ in.

H. 10 in.

26 VASE, covered with an olive-green glaze. Round the neck is a figure of a dragon eating a lotus, modelled in relief.

H. $12\frac{1}{4}$ in.

27 VASE, in white porcelain, covered with a turquoise-blue cracked glaze. From the protruding rim round the centre of this vase it is clear it was made in two pieces.

H. $12\frac{1}{4}$ in.

28 GLOBULAR BOTTLE, in white porcelain, coated with clouded turquoise-blue crackled glaze.
H. 14½ in.

29 BEAKER VASE, with wide lip, in white porcelain, covered with a turquoise-blue crackled glaze.
H. 13 in.

30 FOUR SMALL SAUCERS, in white porcelain, covered with a turquoise-blue crackled glaze.
DIA. 3¼ in.

31 SMALL PILGRIM-BOTTLE, in white porcelain, covered with turquoise-blue glaze.
H. 2½ in.

32 BOTTLE, in white porcelain, covered with turquoise-blue glaze.
H. 2½ in.

33 SMALL TRAY, with open-work side, in white porcelain, covered with turquoise-blue glaze.
L. 4 in.

34 VASE, rectangular, with short neck, (a teapoy), in white porcelain, covered with turquoise-blue glaze.
H. 5½ in.

35 BEAKER, in white porcelain, covered with a clouded turquoise-blue crackled glaze.
H. 5¾ in.

36 VASE, in white porcelain, covered with a turquoise-blue crackled glaze, under which, round the body, are incised under the glaze figures of bats flying amongst clouds. The neck has been cut down.
H. 8¼ in.

37 STAND, semi-circular shape, on three legs, in white porcelain, covered with a turquoise-blue crackled glaze.
H. 2½ in.

38 VASE, covered with a pale blue glaze.

Mark of the YUNG-CHING period, 1723—1736.

H. $5\frac{1}{2}$ in.

39 BOTTLE, in white porcelain, covered with clouded dark blue crackled glaze.

H. $8\frac{1}{2}$ in.

40 VASE, covered with dark blue glaze.

H. $5\frac{3}{4}$ in.

41 VASE, covered with dark blue glaze.

H. $4\frac{1}{2}$ in.

42 BOTTLE-SHAPED VASE, covered with a dark blue glaze, under which are flowers and leaves in relief.

H. 9 in.

43 VASE, in white porcelain, covered on the outside with a blue glaze, on which is a gilt floral ornamentation. Round the shoulder in gold are four varieties of the seal character for *Show*, longevity, which it is stated can be represented in no less than 100 different ways. See Franks' Catalogue, p. 240.

“The Chinese language,” says Mr. Doolittle, “abounds in words and phrases which are considered ominous of good luck . . . The character for ‘longevity’ is regarded as very felicitous, and is used in a great variety of ways. . . . The word for longevity, written on red paper with black ink, is frequently to be seen pasted up on the door-posts or window-posts of Chinese houses.”

H. $17\frac{1}{2}$ in.

44 VASE, covered with a mottled dark blue glaze, on which are traces of gilt ornamentation.

The neck of the vase has been cut down.

H. 5 in.

45 SMALL BOTTLE, in white porcelain, covered with an even dark blue glaze, on which are the remains of gilt ornamentation, a dragon, etc.

Mark of the period of KEEN-LUNG, 1736—1795.

H. 3½ in.

46 VASE, in white porcelain, covered with a dark brown glaze, spotted with yellow.

H. 4 in.

47 VASE, in white porcelain, covered with a dark brown metallic-looking glaze.

H. 4 in.

48 SMALL DOUBLE-GOURD-SHAPED BOTTLE, in white porcelain, covered with a metallic glaze.

H. 4½ in.

49 DOUBLE-GOURD BOTTLE, in white porcelain, covered with mottled marbled glaze, under which appears an indistinct design graved in the body.

H. 5½ in.

50 VASE, in white porcelain, very thickly covered with a crackled glaze, splashed with rich flames of carmine colour mingled with blue, olive-green and metallic brown. The splendid brilliancy of the splashed colours upon this vase is no doubt partly due to the body being composed of an extremely fine white fabric, which is reflected through the rich colour in the glaze.

H. 12 in.

51 BOTTLE, in porcelaneous stoneware, covered with an opaque grey-blue glaze splashed with carmine. Round the neck is a dragon in relief.

H. 8½ in.

52 VASE, in porcelaneous stoneware, covered with a glaze splashed with various tones of colour, olive-green, pink, blue, etc.

H. 8½ in.

53 VASE, in porcelaneous stoneware, covered with a transparent glaze, splashed with olive-green, red, black, blue, etc.
H. $7\frac{1}{2}$ in.

54 VASE, in porcelaneous stoneware, covered with a glaze, splashed with brown, green, etc.
H. 6 in.

55 BOTTLE, in white porcelain, covered with greyish-green glaze splashed with crimson.
H. 4 in.

56 VASE, in porcelaneous stoneware, covered with a brown glaze.
H. $4\frac{3}{4}$ in.

57 VASE, covered with a mottled greenish-brown glaze.
H. $5\frac{1}{2}$ in.

58 VASE, in porcelaneous stoneware, covered with splashed blue glaze of very fine quality.
H. 14 in.

59 VASE, in white porcelain, covered with a rich dark purplish-brown glaze, over which are raised figures of dragons in white enamel.
H. $14\frac{1}{2}$ in.

PAINTED IN BLUE.

60 CYLINDRICAL VASE, painted in blue; vases with branches in them, and pots with plants growing. The plants are the nelumbium, prunus, peony (?), banana, chrysanthemum, and bamboo (?). From the protruding rim round the centre of this vase, it is evident it has been made in two pieces. Round the shoulder and base is a small incised ornamentation under the glaze.
H. $17\frac{3}{4}$ in.

61 VASE, painted in blue, with landscape; men fishing with nets from boats.
H. $18\frac{1}{4}$ in.

62 VASE, very similar to No. 61, with figure scene painted in blue; a mandarin being taken for a drive in a two-wheeled vehicle, with attendants. From the characters on the banner it is probable that this is a representation of one of the eight masters or ministers of the reign of Shun. See Mayers' "Chinese Reader's Manual," p. 337.

H. 18 $\frac{1}{4}$ in.

63 VASE, painted in blue, with landscape; k'i-lin, phœnix, and banana trees; round the neck, flowers and butterfly. On the shoulder and base there is a small incised ornamentation under the glaze. The k'i-lin, or Chinese unicorn, is one of the four supernatural creatures of Chinese tradition. It is represented here with a dragon's head, the body covered with scales, the tail of an ox, the feet of a deer, and with a single horn on the head.

It is said that the k'i-lin appeared to the mother of Confucius, about the time of his birth, and vomited a gem on which was a prophetic inscription. The phœnix, or *feng-hwang*, ranks second among the Chinese supernatural creatures. It is described as having the head of a pheasant, the beak of a swallow, etc. Its feathers are said to be of five colours, which are named after the five cardinal virtues. In Dr. Legge's "Chinese Classics," vol. iii., Part I., p. 147, a description is given of the appearance of the mysterious animals at the commencement of the regency of Tan, Duke of Chow. "Spirit-like birds and phœnixes appeared; and the mysterious bean grew up. . . . Ke'lings wandered in the parks, phœnixes flew about in the courtyards; King Ching took a lute, and sang:—

' The phœnixes fly
All round my hall.
What virtue have I
So spirits to call ?

' From the former kings
This influence comes ;
Theirs the joy that rings
In the people's homes.' "

"The type of this bird," says Dr. Williams, "seems to have been the Argus pheasant, which has been gradually

embellished and exaggerated." The Feng-hwang is said to alight only on the *woo-tung* tree (*Dryandra cordifolia*), and feeds only on the seeds of the bamboo.

H. 16½ in.

64 VASE, painted in blue. Apparently a reception scene, with landscape, banana trees, etc.

From the raised rim round the centre, it is evident this vase was made in two pieces.

H. 18¾ in.

65 CYLINDRICAL VASE, painted in blue, with bands of conventional designs. Round the shoulder and base are bands of ornamentation engraved under the glaze.

H. 17¾ in.

66 TALL VASE, in very white porcelain, painted in blue. Subject, two four-clawed dragons amidst flames, flying over a landscape of rocks and water towards a pearl, from which flames proceed.

The *Lung*, or dragon, is chief among the four divinely-constituted beasts, and is represented as a four-footed reptile resembling the saurians of palaeontology. It is covered with scales, said to number eighty-one. Its breath is said to change sometimes into water, and at other times into fire. The dragon is also an emblem of imperial power, and is appropriated to whatever belongs to or issues from the "dragon's seat" or throne. A five-clawed dragon is embroidered on the Emperor's court robes, often surrounds his edicts and the title-page of books published by his authority, and dragons are inscribed on his banners. It is, more than anything else, the national coat-of-arms of the Celestial Empire, as the Emperor personates the empire; and no subject can employ it to designate anything belonging to him personally. It is drawn stretched out at full length, or curled up with two legs pointing forward, and two backward; sometimes holding a pearl in one paw, and surrounded with clouds or fire. See Mayers' "Chinese Readers' Manual," p. 141, and "Chinese Repository," vol. vii., p. 252.

There is a popular superstition in China that many

beneficent and destructive operations of Nature are controlled by the good and bad dragons, and that the influence of these dragons is greater or less in proportion as mankind are virtuous or disobedient. "According to the orthodox opinion, the Nâga (dragon) spirits are lords over the wind, rain, thunder and lightning." ("Catena of Buddhist Scriptures," Note, pp. 49, 50.)

"Sâgara Nâga Rajah, assuming the appearance of Maheshwara, exerting his great strength, mightily assists all sentient creatures. His influence extends from the four continents up to the Paranirmita Vasavartin Heaven; he spreads out the clouds, diversified with every colour, excites the varied brightness of the lightning, causes the changing peals of thunder, raises propitious breezes, distils fertilising showers." ("Catena of Buddhist Scriptures," p. 48.)

Another curious notion connected with this dragon-worship and geomancy, is mentioned by Dr. Edkins: "The configuration of the earth is caused by the dragon, whose shape is seen in the mountain boundary cast upon the evening sky."

This subject of dragons with pearls amidst flames occurs very frequently on Chinese works of art, but the exact meaning of it is unknown to the writer. Mr. Franks considers that the dragons appear to be emitting the pearls from their mouths. Mr. Doolittle says the dragon is represented grasping or playing with a pearl, of which he is believed to be very fond. The pearl is generally represented with a flame of fire coming from it. In a letter to the writer, Dr. Legge says that this pearl symbol is embroidered or painted on the lower robe of the Emperor of China, and indicates the brightness and decision of the Sovereign's character. "The ancient fabulists," says Mr. Mayers, "are full of the wonders appertaining to the nature of the pearl, which they say is the concrete essence of the moon, distilled through the secret workings of the secondary principles in Nature within the shell of the mussel which produces it."

From the protruding rim round the middle of this vase it is evident it was made in two pieces. The fabric is very white, and the blue colour is of an ultra-marine rather than an indigo shade, and is exquisitely gradated in places.

67 PLATE, painted in blue. Branches of the prunus, on an exquisite wavy blue ground.

Mark, an indistinct seal character similar to fig. 63, Plate V., of the Franks' Catalogue. DIA. $10\frac{1}{4}$ in.

68 PLATE, painted in blue. Figure of a woman standing leaning against a table on which is a cup, and vase with plant in it. The figure is left in white, and entirely surrounded by a mottled blue ground, the colour of which has evidently been applied with a sponge.

Mark, a round blue flower. DIA. $10\frac{1}{2}$ in.

69 PLATE, painted in blue, bunches of prunus flower on a ground of clouded blue with interlacing lines upon it, like cobwebs, in a darker blue. This design is said to represent the prunus flower fallen upon the ice.

Mark, a flower painted in blue. DIA. $10\frac{1}{2}$ in.

70 JARDINIÈRE, painted in blue. An old man seated listening to a musician, with another man who is apparently writing on a rock ; on a table is incense smoking in a burner.

H. $7\frac{1}{2}$ in.

71 JARDINIÈRE, painted in blue. Three circular medallions, containing dragons and pearls amidst flames. Round the medallions is a raised ground of flowers, etc.

H. $7\frac{1}{4}$ in.

72 JARDINIÈRE, cylindrical shape, painted in blue. Round the body are landscape subjects, depicting various scenes. In one, a woman leans over a stream to receive fruits from two apes clinging to a tree on the opposite bank. In another is represented a man going forward to meet another bringing a tiger. In another is an old man seated in a cave, leaning on a stag, conversing with two other younger men.

H. $8\frac{1}{4}$ in.

73 GINGER JAR, painted in blue. Bunches of the prunus flower on dark blue ground. This is ordinarily called the hawthorn pattern.

H. 6 in.

74 LARGE PLATE, painted in blue. Landscape with a rockery, and flowering shrubs, the plum, peony, magnolia, etc. In front are two pheasants, and above other small birds.

Mark, seal character, LUH, "Prosperity." DIA. $21\frac{1}{2}$ in.

75 PAIR OF PLATES, painted in blue. Scene in a courtyard, a gentleman and lady love-making, and deer and crane in the yard. Around, are small landscapes.

DIA. $8\frac{3}{4}$ in.

76 FOUR PLATES, painted in blue, with hunting scenes, representing huntsmen riding and shooting foxes and hares, with bows and arrows.

Marks, two of the CHING-HWA period, 1465—1488, and two with the legend, "A gem among precious vessels of rare jade," see Franks' Catalogue, Plate IV., fig. 42. DIA. $7\frac{1}{2}$ in.

77 VASE, painted in blue. A landscape, with river, rocks, and trees. At the far end a man is apparently filling cups and saucers from jars, which a boy sets floating on the stream : these are taken out by boys further down the river, and handed to groups of men seated in the landscape. On one side is a long inscription, probably referring to the subject of the painting.

Mark, of the KANG-HE period, 1661—1722. H. $11\frac{1}{4}$ in.

78 BOX FOR COLOUR, and containing still some red pigment, painted in blue, with scene in a Buddhist temple, two gentlemen meeting two ladies, who come in bringing an offering (?) to a Buddhist deity.

This was no doubt a "pad-box" used to hold the vermillion colour and pad of cotton for applying to the personal seals or stamps used to authenticate documents, etc.

Mark, of the YUNG-CHING period, 1723—1736.

DIA. $3\frac{1}{4}$ in.

79 PAIR OF SMALL PLATES, painted in blue. Flowering branches of the prunus, on a wavy blue ground. DIA. $6\frac{1}{4}$ in.

80 TWO SMALL PLATES, painted in blue. Bunches of prunus blossom on a wavy blue ground, intersected with lines, said to represent the prunus blossom fallen upon the ice. *Mark, CHING-HWA period, 1465—1488.* DIA. $6\frac{1}{4}$ in.

81 PAIR OF PLATES, with indented edges, painted in blue, with flowers, birds, etc. *Mark, the character for YUH, "jade," painted in blue, referring no doubt to the valuable quality of the porcelain, which is precious like jade.* DIA. $8\frac{3}{4}$ in.

82 PAIR OF SMALL PLATES, painted in blue. Covered boats moored to the bank of a stream, under a weeping willow. In one boat is a woman suckling a child, also two men, one eating out of a bowl. *Mark, CHING-HWA period, 1465—1488.* DIA. $6\frac{1}{4}$ in.

83 PLATE, with indented edges, painted in blue. In the centre is a circular medallion, with probably a trial scene in a court, a prisoner kneeling before a judge (?). Round are flowers, the prunus, chrysanthemum, lotus, and peony. DIA. 10 in.

84 FLOWER-POT, painted in blue with groups of flowers. H. $3\frac{1}{2}$ in.

85 SMALL FLOWER-POT, painted in blue, chrysanthemums, etc. H. $3\frac{3}{4}$ in.

86 SMALL FLOWER-POT, painted in blue, conventional floral design. H. $3\frac{1}{2}$ in.

87 PAIR OF JARS AND COVERS, painted in blue. Landscape with procession of figures, men carrying banners and offerings (?) before a man riding on a K'i-lin, and carrying a

Joo-e, sceptre of longevity. Round the rim, Buddhist symbols, and on the lid, figures of boys playing ball.

H. 11 in.

88 VASE, AND COVER, painted in blue, figures of ladies watching groups of boys playing games, blind-man's-buff, etc.

H. 17 in.

89 FIFTEEN MINIATURE VASES, painted in blue, with floral, conventional, and figure designs.

H. FROM $1\frac{3}{4}$ in. TO $3\frac{1}{4}$ in.

90 SMALL TEAPOT, painted in blue. Entwined branch decoration.

H. $2\frac{1}{2}$ in.

91 SNUFF-BOTTLE, painted in blue. Conventional floral designs round the body, with Buddhist emblems round the shoulder.

H. 3 in.

92 SNUFF-BOTTLE, painted in blue. Landscape, an old man driving a mule towards a bridge.

H. $2\frac{3}{4}$ in.

93 SNUFF-BOTTLE, painted in blue. Boys playing games.

H. 3 in.

94 SNUFF-BOTTLE, painted in blue. Dragon in clouds with crescent moon.

H. $2\frac{3}{4}$ in.

95 SNUFF-BOTTLE, painted in blue. Flight of birds round a branch of prune. On the base, a small branch of prune.

H. $2\frac{1}{4}$ in.

96 SNUFF-BOTTLE, painted in blue. Apparently a school scene; an old master, and boys with books.

Mark of the YUNG-CHING period, 1723—1736.

The spoon and snuff are still remaining in this bottle.

H. $2\frac{3}{4}$ in.

97 SNUFF-BOTTLE, painted in blue. Figures of the *Pa Sien*, or eight immortals, legendary beings of the Tauist sect, said to have lived at various times, and attained immortality. Their names and emblems are:—(1.) Han Chung-Le ; emblem, a fan, with which he is said to revive the souls of the dead. (2.) Leu Tung-Pin ; emblem, a sword. (3.) Le Tee-Kwae ; emblem, a pilgrim gourd and staff. (4.) Tsaou Kwo-Kin ; emblem, a pair of castanets. (5.) Lan Tsae-Ho ; emblem, a flower-basket. (6.) Chang Ko-Laou ; emblem, a bamboo tube, a kind of musical instrument, and two rods. (7.) Han Seang-Tsze ; emblem, a flute. (8.) Ho Seen-Koo ; emblem, a lotus flower. (From Franks' Catalogue, see p. 241.)

H. $1\frac{1}{2}$ in.

98 FOUR SMALL CUPS, painted in blue, with figures of animals. *Each cup has on the bottom the character for "JADE" in blue, and on one is "RARE, JADE."*

99 SMALL VASE, painted in blue, with conventional flower design. *Mark, CHING-HWA Period, 1465—1488.* H. $2\frac{1}{4}$ in.

PAINTED IN VARIOUS COLOURS UNDER THE GLAZE.

100 JAR, painted in blue under the glaze. Round the shoulder and base are emblems, and round the body three medallions containing figures of phœnixes. The entire surface of the jar is painted with greyish blue.

101 VASE, painted in blue under the glaze, with four medallions on either side. On one side, branches of the paeony, chrysanthemum, prunus, and lotus, and on the other, four figures of the Minar, or starling of China. The whole of the ground is coated with greyish blue.

H. $4\frac{3}{4}$ in.

102 VASE, coated with a rich green glaze, under which is painted in black, a landscape.

H. $7\frac{1}{4}$ in.

103 LARGE BOWL, with water scene round the outside, fish and aquatic plants painted in copper-red under the glaze.

H. $11\frac{1}{2}$ in.

PAINTED IN COLOURS OVER THE GLAZE.

104 VASE, in white porcelain, decorated with medallions, containing subjects painted in colours, and gilding over the glaze. Round the neck are two landscapes; on the shoulder, fish; round the body, birds on branches, and cocks and insects. The ground round the medallions is black, covered with a pattern composed of variously-coloured flowers, richly enamelled with green.

The work upon this vase is extremely fine, and the colouring brilliant; it may perhaps be considered the most important specimen in the collection.

H. $17\frac{1}{2}$ in.

105 VASE, in white porcelain, painted in colours and gilding over the glaze; decorated with medallions containing groups of flowers and birds, insects, and religious symbols. Round the shoulder are medallions containing crabs and prawns. The ground round the medallions is covered with a conventional floral design and diaper, in red. In the two medallions round the neck are a seal character, and leaf, painted in red.

H. $17\frac{1}{4}$ in.

106 VASE, cylindrical shape, in white porcelain, painted in colours and gilding over the glaze: Prunus tree and other flowering shrubs, with small birds flying and sitting amongst the branches. Round the neck are sprigs of peony, chrysanthemum,

themum, etc., and on the shoulder small medallions containing insects.

H. 18 in.

107 VASE, covered with figures of dragons and pearls amidst flames and clouds, painted in copper red under the glaze, with touches of copper-green enamel over the glaze, surrounded by an enamelled pale yellow ground. Round the lip and base is a finely-painted diaper pattern in copper-green and white. The copper-red colour is rare, and this is a very fine example of it. It is a colour which it is said the European potters have not been able to use.

H. 18 $\frac{1}{4}$ in.

108 JAR, painted in colours, and gilding over the glaze. Medallions with figures of the prunus, peony, lotus, and chrysanthemum, surrounded by a red ground with white lotus plant design upon it, and surrounded by two landscapes.

H. 6 $\frac{1}{2}$ in.

109 LARGE BOTTLE, painted in colours over the glaze: continuous landscape scenes round the body, probably incidents in the life of Confucius. In one part a sage and two attendants meet three men who are leading an elephant. In another a sage is sitting in a boat on a stream playing a stringed instrument; behind him on the bank is a man with bundles of sticks. In the third the sage is fishing; around are attendants. This vase has evidently been injured during firing; and it is probable that the absence of glaze on its enamel colours is due to the fact that an attempt was made to restore the injury done in the kiln by polishing. Round the mark, which is in black painted over the glaze, are two red five-clawed dragons also painted over the glaze.

The mark reads "MADE FOR THE HALL WHERE VIRTUE IS CULTIVATED."

H. 23 in.

110 PAIR OF VASES, in white porcelain, with floral decoration painted over the glaze.

H. 16 $\frac{3}{4}$ in.

111 PAIR OF VASES, painted in colours over the glaze. Figures of phoenixes amongst peony flowers, etc.

H. 12 in.

112 PAIR OF VASES, in white porcelain, with figures of shrimps painted in blue under the glaze, and red diaper ground with sprigs of sea-weed painted in colours over the glaze.

H. 12 $\frac{1}{2}$ in.

113 VASE, with figures of crabs painted in blue under the glaze, and red diaper ground and figures of fruits painted over the glaze.

H. 9 $\frac{1}{4}$ in.

114 VASE, in white porcelain, painted in colours over the glaze, gilt chrysanthemums on a red and white ground.

H. 10 in.

115 BOWL, painted in colours over the glaze: scenes probably from the life of Confucius. In the centre inside is a scene of two men with attendants evidently engaged in controversy. Round the inside a man and attendants setting out on a journey, carrying manuscript rolls, musical instruments, etc. Another scene depicts three men conversing at a table, one reading from a book. Round the outside is a scene with mandarin looking at three men acting with spears or halberds; coming towards them is an old man riding and holding up a stick. A legend on the inside reads "THE GARDEN OF THE FEE SHRUBS," which was possibly the name of the house for which the bowl was made.

DIA. 13 in.

H. 5 $\frac{1}{4}$ in.

116 BOWL, painted in colours, and gilding over the glaze. Round the outside eight compartments with figures of mythical animals and flowers and shrubs. Inside are sprigs of the prunus in red on a green ground.

Mark, a vase painted in blue.

DIA. 8 in.
H. $3\frac{1}{2}$ in.

117 PAIR OF BOWLS, painted in colours over the glaze. An old man with switch in his hand leading a party of people towards a temple.

The drawing of these subjects is fine and good, and the colours extremely brilliant.

Mark of the CHING-HWA period, 1465—1488.

DIA. $6\frac{3}{4}$ in.
H. 3 in.

118 VASE, in white porcelain, painted in colours over the glaze, branches with flowers and birds, etc.

H. $7\frac{1}{4}$ in.

119 PAIR OF PLATES, painted in colours, and gilding over the glaze. Medallions and flowers surrounded by a ground painted in black and enamelled with green, etc. In the centre, in red and gold, is a device formed of symbols—the Yang and Yin, etc.

The colours upon these plates are extremely brilliant, and the general effectiveness of the decoration is considerably added to by the central white ground being separated from the outer part of the decoration by a decisive black line.

DIA. $9\frac{1}{4}$ in.

120 PLATE, with large figure of dragon and pearl, surrounded by flames, painted in green and red over the glaze. Round the edge a border of medallions with Buddhist symbols surrounded by a diaper ground.

Mark, in blue, an undeciphered seal character, see fig. 77, Plate VI. of Franks' Catalogue.

DIA. 14 in.

121 PAIR OF PLATES, painted in colours. Landscape and house scene in the foreground. Legend and seal character over the landscape. The legends are long extracts from poems.
Mark, seal character: FAN the maker's name. See Franks' Catalogue, Plate XIII., fig. 160. DIA. $10\frac{1}{4}$ in.

122 PLATE, painted in colours and gilding over the glaze. Actors performing before a mandarin. Round the edge is a border of medallions containing Buddhist symbols surrounded by diaper.
Mark, a seal character LUH: "Prosperity." DIA. $13\frac{3}{4}$ in.

123 PLATE, with subject in centre, a lady playing a stringed instrument at a table, and a female attendant bringing in tea. Round the edge a border of medallions containing symbols, and surrounded by a diaper.
Mark, in blue, the CHE plant, a kind of fungus, employed as an emblem of longevity. DIA. $13\frac{1}{4}$ in.

124 BOX AND LID, painted in colours and gilding over the glaze. On the lid two figures of children painted so as to represent four figures. Round the box are symbols.
 DIA. 4 in.

125 PLATE, painted in colours over the glaze. Scene in a house with attendants looking after the silk-worms breeding on shelves. With the plate is a book containing a Chinese picture of an almost identical scene. Diaper border with symbols. The legend on the ground reads: "IN THE HOUSES THE SILK-WORMS ARE CULTIVATED THREE DAYS. IN FRONT OF THE DOOR THE SPRING THEN COMES."
 DIA. $9\frac{1}{2}$ in.

126 PLATE, painted in colours over the glaze. The phoenix standing on a rock; and round the rim, a border of butterflies and flowers.
 DIA. $8\frac{1}{2}$ in.

127 PLATE, painted over the glaze. A bamboo plant and nest of young birds. The mother bird approaching with worm in beak. Below, a rock and chrysanthemums.

DIA. 14 in.

128 SAUCER DISH, painted in colours over the glaze. Chrysanthemum flowers with continuous stalks.

DIA. $8\frac{1}{4}$ in.

129 SMALL PLATE, painted in colours over the glaze, flowers, &c., the border in blue, under the glaze. On the back branches and flowers painted on a metallic looking brown glaze.

Mark, in blue, LEAVES.

DIA. $5\frac{1}{4}$ in.

130 SMALL PLATE. Floral designs, cocks, &c.

Mark, the character for "jade."

DIA. 5 in.

131 SMALL PLATE, with flowers and fungi painted in blue under the glaze, and other sprigs with flowers painted in colours over the glaze.

DIA. 5 in.

132 CUP AND SAUCER, with scalloped edges, painted with symbols, flowers, &c., in colours over the glaze.

Mark, a hare looking at the crescent moon near the encircling line of blue. Emblem of longevity. The hare was sacred to the moon.

133 PAIR OF PLATES, painted in colours over the glaze. Sprigs of flowering shrubs interspersed with insects. Diaper border, with medallions containing Buddhist symbols.

DIA. 8 in.

134 PLATE, painted in colours over the glaze. A bird on a bamboo plant; floral border very well painted. In the ground a seal character and red leaf.

DIA. $10\frac{1}{2}$ in.

135 BOWL, in white porcelain, painted in colours over the glaze. Figures of storks carrying a red stick round the outside, and branches with fruit and flowers between them.
Mark of the CHING-HWA period, 1465—1488. H. 3 in.

136 VASE, painted in colours over the glaze. Sprigs of flowers, surrounded by a metallic brown ground.
Mark, probably the same as Franks', Plate VI. fig. 34. H. $7\frac{1}{4}$ in.

137 PLATE, painted in colours over the glaze. A woman suckling a child.
Mark, CHING-HWA period, 1465—1488. DIA. $10\frac{1}{2}$ in.

138 PLATE, painted in colours over the glaze. A mandarin trying a prisoner?
Mark, CHING-HWA period, 1465—1488. DIA. $10\frac{1}{2}$ in.

139 PLATE, painted in colours over the glaze. A tree.
Mark, CHING-HWA period, 1465—1488. DIA. $13\frac{1}{2}$ in.

140 PAIR OF PLATES, painted in colours over the glaze. Figures of warriors riding on k'i-lins, with a youth running alongside each carrying a vase with flower growing in it. Round the edge, a border of medallions containing fish and prawns upon a ground of flowers.
Mark, CHING-HWA period, 1465—1488. DIA. $15\frac{1}{4}$ in.

141 PLATE, painted in colours over the glaze. In the centre, vase with flowers and many symbols and emblems, round the rim, border of white chrysanthemums on a red ground.
Mark, CHING-HWA period, 1465—1488. DIA. $20\frac{3}{4}$ in.

142 PLATE, painted in colours over the glaze. A pheasant on railing with peony tree.
Mark, CHING-HWA period, 1465—1488. DIA. 14 in.

143 PAIR OF PLATES, painted in blue under the glaze, and in enamelled colours over the glaze. Figures of dragons and phœnixes amongst peony plants.
Mark, KANG-HE period, 1661—1722. DIA. $12\frac{1}{2}$ in.

144 PLATE, painted in red, green, and purple. A pheasant on rocks in foreground, and behind, peony trees in flower.

DIA. $13\frac{1}{2}$ in.

145 PLATE, painted in colours over the glaze. Figures of five ladies carrying offerings (?). In the background a house.

DIA. 13 in.

146 PLATE, painted in colours over the glaze. Flowers with continuous stem.

Mark, leaf in blue.

DIA. $13\frac{1}{2}$ in.

147 PLATE, painted in colours over the glaze. A landscape.

DIA. 15 in.

148 BOTTLE, covered with a dark blue glaze, upon which are painted in enamel colours incense burners, tied-up scrolls, and vases containing plants.

H. $17\frac{1}{2}$ in.

149 VASE, with crackled glaze, painted in colours. Figures, in relief, of animals—horse, elephant, dragon, k'i-lin, tiger, stag, amidst clouds ; below is water.

Mark, a seal character, apparently not in the Franks' Catalogue.

H. $21\frac{1}{2}$ in.

150 VASE, coated with a pale green crackle glaze. Medallions left in white with landscape subjects painted on them in black.

H. $14\frac{1}{4}$ in.

151 VASE, painted in blue under the glaze and in colours over the glaze. A phoenix on one side and dragon on the other, with ground of conventional floral pattern.

H. $14\frac{1}{4}$ in.

152 BOTTLE-SHAPED VASE ; the subject incised in the paste: a bird swinging on a bamboo plant, with rocks and prunus and

chrysanthemum plants. The subject painted in enamel colours—blue, green, and brown, and the ground in yellow.

H. $12\frac{1}{4}$ in.

153 VASE, painted on the glaze with black, the subject being in white and either reserved or taken out. Rocks and prunus trees.

H. 17 in.

154 RECTANGULAR VASE WITH ROUND NECK, painted in colours over the glaze. On each side is a dark brown medallion, on which have been gilt figures of sages (?), one with staff and hare, another with a crane, another seated on a mat holding a leaf, and another carrying a *jooe* sceptre and walking with a stag. Below these are other small medallions with landscapes. Above are dragons and pearls. The ground is green covered with small red flowers.

Mark in blue under the glaze, a leaf, probably of the artemisia, a plant of good omen.

The neck of the vase has been slightly cut down. H. $17\frac{1}{2}$ in.

155 VASE, with raised flowers and butterflies painted in blue and surrounded by a celadon green glaze. It is probable that these raised flowers are in white enamel upon which the blue is painted.

H. 9 in.

156 JARDINIÈRE, with vine leaves and fruit painted round in colours, partially under and partially over the glaze. Among the vine branches are squirrels. For this design see Owen Jones' "Examples of Chinese Ornament," plate 100.

H. $6\frac{3}{4}$ in.

157 BOWL, with blue ground painted under the glaze, and figures of five-clawed dragons with pearls amongst flames and clouds painted in yellow and green enamel colours over the glaze.

Mark of the CHING-TIH period, 1506—1522. DIA.

158 TWO PLATES, with figures of dragons and pearls amidst flames, left in white on a blue ground and coated with a rich green

glaze. The fifth claw of each of these dragons has been blotted out with black as in No. 179.

Mark KANG-HE period, 1661—1722. DIA. 9 $\frac{3}{4}$ in.

159 SAUCER, the outside of the rim painted with floral decorations of red and blue flowers, and green arabesques on a black ground.

Mark of the YUNG-CHING period, 1723—1736.

DIA. 5 $\frac{3}{4}$ in.

160 PAIR OF COVERED DISHES in shape of fish. The carp (?). Painted in red over the glaze and gilt.

L. 12 in.

161 VASE, in white porcelain, with branch of peony and bird painted over the glaze upon a coral red ground.

Mark, a leaf, in green. See Franks' Catalogue, Plate VIII., fig. 93. H. 7 $\frac{1}{2}$ in.

162 VASE, with engraved design, a dragon and clouds. The subject is in green upon a rather orange-yellow ground.

H. 9 $\frac{1}{2}$ in.

163 CUP, painted in colours over the glaze. The peony on a red ground.

Mark of the YUNG-CHING period, 1723—1736.

DIA. 4 $\frac{1}{2}$ in.

164 DISH, covered with a yellow glaze. Conventional designs engraved round the outside of the rim covered with a green glaze.

Mark, period of YUNG-CHING, 1723—1736. DIA. 8 in.

165 SAUCER PLATE, painted in colours over the glaze. A lady seated on an ottoman, and boy before her, playing. A border of flowers.

DIA. 7 $\frac{1}{4}$ in.

166 BOWL, painted in colours over the glaze. Inside the lip a row of dragons on a famille verte ground. Outside are dark blue medallions with gilt decoration, and dark-blue dragons engraved in the paste on a very dark green ground.

DIA. $7\frac{3}{4}$ in.

167 PLATE, painted in colours over the glaze. Sprigs of flowering shrubs interspersed with butterflies.

Mark, a leaf, painted in blue.

DIA. $13\frac{1}{4}$ in.

168 PAIR OF PLATES, painted in colours over the glaze. Floral pattern in low relief all over the plates, and a painted basket of flowers in the centre of each.

DIA. $10\frac{5}{8}$ in.

169 SMALL BOWL, with fish in waves, etc. Subject in red under green and yellow glazes (?).

H. $1\frac{7}{8}$ in.

W. $3\frac{3}{4}$ in.

170 THREE SMALL COVERED CUPS, painted over the glaze, with leaves and insects.

171 VASE, painted in colours over the glaze. Figure of an old man with scroll, a boy with basket, and another carrying a fruit, following a stag. Above is a branch, and clouds, and figures of bats.

H. $16\frac{3}{4}$ in.

172 VASE, painted in colours over the glaze. Subject sprigs of peony, prunus, chrysanthemum, lotus and magnolia.

H. $16\frac{1}{2}$ in.

173 VASE, painted over the glaze with branch and flowers of the almond?

H. $7\frac{1}{2}$ in.

174 VASE, painted over the glaze. Figures of two ladies carrying fruit and flowers ; on the other side a table, vases, etc.

H. 9 in.

175 JARDINIÈRE, painted in colours over the glaze. Subject, figure of a sage discoursing to a lady, and figures of ladies and men in boats gathering lotus plants in the water.

H. $6\frac{3}{4}$ in.

176 PLATE, painted in colours over the glaze. Figures of two warriors fighting ; one on horseback flourishing a drawn sword ; the other riding an ox and carrying a spear ; an attendant standing by his side with banner.

DIA. $13\frac{3}{4}$ in.

177 PLATE, painted coarsely in colours over the glaze. Figures of a gentleman and lady on horseback about to jump over a stream.

DIA. 15 in.

178 DISH, painted over the glaze, with vases containing fruit and flowers.

DIA. $8\frac{1}{4}$ in.

179 BOWL, painted outside and inside in blue with figures of dragons, pearls, and clouds. The dragons and clouds have been covered with a green enamel glaze. The fifth claw of each of the dragons has been blotted out with black.

Mark, period KANG-HE, 1661—1722.

H. $2\frac{5}{8}$ in.

180 VASE, coated with a celadon green glaze, under which are a tree and rocks roughly drawn.

H. 6 in.

181 PLATE, of thick coarse fabric, with peonies, chrysanthemums, &c., painted in bright red, green, and yellow, over the glaze.

DIA. $10\frac{3}{4}$ in.

182 PAIR OF RECTANGULAR FLOWER VASES, painted in colours over the glaze, with figures and flowers. H. 5 in.

183 TEAPOT, in white porcelain, painted in red and green colours over the glaze, figures of phœnixes and clouds. H. $5\frac{3}{4}$ in.

184 FLOWERPOT, painted in colours over the glaze. Figures of dragons, flowers, &c. H. 4 in.

185 FLOWERPOT, painted in colours over the glaze. Figures of dragons, clouds, &c., and the seal character for *show*, longevity. H. $3\frac{3}{4}$ in.

186 FLOWERPOT, painted in colours over the glaze, with peonies and chrysanthemums, &c. H. $4\frac{1}{8}$ in.

187 PAIR OF BOWLS, painted over the glaze with medallions, with figures of dragons, pearls, and clouds, and between them lines of inscription in blue under the glaze. *Mark, period KANG-HE, 1661—1722.* H. $3\frac{1}{2}$ in.

188 VASE, painted in red over the glaze. Figures of two k'i-lins at full gallop with clouds and lotus plants. H. 9 in.

189 LARGE PLATE, with engraved patterns; dragons, pearls, and clouds, water with a rich green glaze, and surrounded by a ground of yellow glaze. *Mark, YUNG-CHIN, 1723—1736.* DIA. $17\frac{1}{4}$ in.

190 VASE, with prunus in blue and raised flowers in white, and inscription. *Mark, in blue, under glaze, KEEN-LUNG, 1736—1795.* H. $14\frac{1}{2}$ in.

191 PAIR OF OPEN BOWLS, with flowers painted inside and out in thickly-enamelled colouring, surrounded outside with a coral-red ground, and inside with a pale blue ground.

Mark of the KEEN-LUNG period, 1736—1795.

DIA. $4\frac{1}{2}$ in.
H. $1\frac{1}{2}$ in.

192 BOWL, painted in blue under the glaze, and in enamelled colours over the glaze; figures of dragons amidst flames and clouds.

193 PAIR OF PLATES; subjects, five-clawed horned dragons with pearls amidst clouds and flames; the subject and ground are painted in blue under the glaze, the subjects being afterwards coated with a yellow glaze.

Mark of the KEEN-LUNG period, 1736—1795.

DIA. $9\frac{3}{4}$ in.

194 TEA-POT, painted with flowers, bats, etc., in colours over the glaze.

Mark of the KEEN-LUNG period, 1736—1795.

195 PAIR OF BOWLS AND COVERS, with conventional pattern painted in colours, with ground of dark red.

Mark of the KEEN-LUNG period, 1736—1795.

H. $2\frac{3}{4}$ in.

196 VASE, in white porcelain, coated with an opaque pink glaze, in which is incised a scroll pattern, and upon which is painted in colours a dragon amidst clouds, and below, a fish leaping up out of the water towards the dragon.

Mark, KEEN-LUNG period, 1736—1795. H. 10 in.

197 BOWL, painted with flowers round the outside in various colours, surrounded by a yellow glaze.

Mark of the KEEN-LUNG period, 1736—1795.

H. 3 in.

DIA. $6\frac{3}{4}$ in.

198 SAUCER; subject, five-clawed horned dragons and pearls amidst flames, painted in green enamel colour and black over the glaze.

Mark of the KEEN-LUNG period, 1736—1795. DIA. $6\frac{3}{4}$ in.

199 BOTTLE-SHAPED VASE, with branches of the apricot and plum painted in blue and red under the glaze, and gilt, and surrounded by a yellow enamel glaze.

Mark, KEEN-LUNG period, 1736—1795. H. 8 in.

200 TWO BOWLS, painted in blue under the glaze, with ground round the subjects, painted in red over the glaze. The subjects are figures of dragons, winged horses, and other fabulous animals.

Mark of the KEEN-LUNG period, 1736—1795.

H. $3\frac{3}{4}$ in.

DIA. $8\frac{1}{4}$ in.

201 TWO BOWLS AND TWO SAUCERS, painted inside and out blue under the glaze with floral designs. Round the outside subject is a bright yellow ground painted in enamelled colour over the glaze. In medallions round the outside are large Chinese characters.

Mark of the KEEN-LUNG period, 1736—1795.

H. $3\frac{1}{4}$ in.

DIA. $7\frac{1}{2}$ in.

202 BOWL, with medallion subjects, small landscapes with figures of the wild geese, painted in black over the glaze, and surrounded by a ground painted in pale blue enamel colour ornamented with marble veining.

Mark of the KEEN-LUNG period, 1736—1795.

H. $3\frac{1}{2}$ in.

DIA. 7 in.

203 SMALL BOTTLE, covered with a pale blue glaze, painted with marble veining. From the similarity of this piece to No. 202, it is possible it may be also of the KEEN-LUNG period.

H. 4 in.

204 BOWL, painted in colours over the glaze, with dragons, pearls, and clouds surrounded by a yellow ground.

Mark, KEA-KING, 1796—1821. Mark not so complete as in Franks, Pl. III. fig. 28. H. $2\frac{7}{8}$ in.

205 SMALL PAD-BOX, for colours, painted with blue under the glaze and colours and gilding over the glaze. Subject on lid, three figures standing on bank of a rushing river, one holding a jar, and another three sticks (divining straws?); overhead a crane carrying another similar stick. See No. 78.

Mark of the KEA-KING period, 1796—1821.

206 BOWL, with five bats painted in red inside, and round the outside brightly coloured flowers, peonies, lotuses, etc., on a yellow ground.

Mark, TAOU-KWANG period, 1821—1851.

H. $2\frac{1}{2}$ in.
DIA. $5\frac{3}{4}$ in.

207 PAIR OF BOWLS, round the outside of which is enamelled a conventional scroll design consisting of flowers, birds, seal character, etc., in various colours upon a pale pink ground.

Mark, TAOU-KWANG period, 1821—1851.

H. $3\frac{1}{2}$ in.
DIA. $8\frac{1}{4}$ in.

208 SMALL JAR AND COVER, covered with conventional floral designs and seal characters in colours and gilding over a yellow ground.

Mark, seal character, period of TAOU-KWANG, 1821—51.

H. 3 in.

209 PAIR OF BOWLS, the subject incised in the fabric, dragons and pearls amidst flames. The subject is coloured purple, and the ground green.

Mark TAOU-KWANG, 1821—1851.

H. 2 in.
DIA. $4\frac{1}{4}$ in.

210 PAIR OF CUPS AND SAUCERS, the subject impressed in the fabric, five-clawed dragons and pearls amidst flames and clouds; painted with green enamel glaze and purple surrounded by a ground of yellow glaze.

Mark, TAOU-KWANG, 1821—1851.

211 SMALL PAD-BOX, still containing some red pigment, painted and gilt over the glaze with birds and flowers, etc. See No. 78.

Mark of the TUNG-CHE period, 1862—1875.

H. 2 $\frac{1}{4}$ in. square.

SNUFF-BOTTLES, BOXES, &c.

212 SNUFF-BOTTLE, in porcelain, covered with a coral red glaze. The ornamentation of this bottle, consisting of a dragon and phœnix and pearls amidst clouds and flames, is in open work relief.

Mark, in gilt, of the KEA-KING period, 1796—1821.

H. 3 in.

213 SNUFF-BOTTLE, in porcelain, similar in subject and fabric to No. 212, but less skilfully made.

H. 2 $\frac{3}{4}$ in.

214 SNUFF-BOTTLE, in porcelain, of similar construction and subject to No. 212, but glazed with a deep blue colour.

H. 3 in.

215 SNUFF-BOTTLE, in porcelain, of similar construction to No. 212, but coated with a pale blue glaze. Subject, lions playing with balls.

H. 2 $\frac{5}{8}$ in.

216 SNUFF-BOTTLE, with creeping plants and butterflies in relief, painted with green; the ground deep red.

H. 3 in.

217 SNUFF-BOTTLE, with plants in relief, covered with a green glaze.

H. 2 $\frac{3}{4}$ in.

218 TWO SNUFF-BOTTLES, with subjects in relief, painted in colours over the glaze. Landscape, with red and grey deer.

Mark, an indistinct seal character.

H. 2 $\frac{1}{2}$ in.

219 SNUFF-BOTTLE, with subject in relief, painted in colours over the glaze. Figures of deities and a dragon amidst clouds and water.
Mark, a small seal character. H. 2 $\frac{1}{4}$ in.

220 TWO SNUFF-BOTTLES, with subjects in relief, painted in colours over the glaze, and gilt. A man and woman with group of children, near a house; several of the group carry lotus flowers (?).
Mark on each, an indistinct seal character. H. 3 in.

221 SNUFF-BOTTLE, in shape of leaf and flower of the lotus; painted in colours over the glaze. H. 2 $\frac{1}{4}$ in.

222 SNUFF-BOTTLE, in shape of a white squirrel (?), with vine leaves and grapes round the spout. H. 3 $\frac{1}{8}$ in.

223 DOUBLE SNUFF-BOTTLE painted in enamel colours over the glaze. On each side an inscription.
Mark of the KEEN-LUNG period, 1736—1795. H. 2 $\frac{1}{2}$ in.

224 SNUFF-BOTTLE, painted in colours over the glaze. On either side a garden scene, with lady and gentleman gathering and eating fruit.
Mark of the KEA-KING period, 1796—1821. H. 2 $\frac{1}{2}$ in.

225 SNUFF-BOTTLE, painted in colours over the glaze. Figures of cranes, and bats, and clouds in colours on a dull green ground. H. 3 $\frac{1}{4}$ in.

226 SNUFF-BOTTLE, painted in colours over the glaze. Figure of a Sage on either side, carrying a staff with gourd attached, and walking with a deer, and carrying a vase containing a fungus, attended by a boy carrying a vase. H. 3 in.

227 SNUFF-BOTTLE, painted over the glaze. Figures of domestic fowls and children. The spoon and remains of snuff are with this bottle.
H. 3 in.

228 SNUFF-BOTTLE, in white porcelain, painted in colours over the glaze ; Prunus tree with flights of birds.
H. 2½ in.

229 SMALL CYLINDRICAL VASE, painted under the glaze. Landscape with man leading a train of camels or dromedaries.
Mark at bottom, A Horse in Blue.

230 SNUFF-BOTTLE, painted in colours over the glaze. Landscapes with herd of deer and a monkey.
Mark, like a portion of seal character of KEA-KING. 1796—1821.
H. 2½ in.

231 SNUFF-BOTTLE, painted in colours, and gilding over the glaze. Boat arriving at landing-stage, on which stands a female figure.
Mark of the KEA-KING period, 1796—1821. H. 2½ in.

232 SNUFF-BOTTLE, white porcelain covered with a thick black glaze. Figures of lady and gentleman, with plantain tree, and paling ; left in white.
Mark, portion of seal character of the period of TAOU-KWANG, 1821—1851. H. 3¼ in.

233 SNUFF-BOTTLE, covered with a yellow glaze, under which are trees and birds painted in brown. The ivory spoon is still in the bottle, and the lid is in shape of the YANG and YIN symbols of the male and female, and light and darkness, in black and white ivory.
H. 3 in.

234 SNUFF-BOTTLE, coated with a dark green glaze, under which is painted a landscape in black.
H. 3½ in.

235 SMALL VASE, in white porcelain, mottled with light blue : inside, and round edge of lip is a green glaze. H. $2\frac{1}{4}$ in.

236 SNUFF-BOTTLE, in white porcelain, covered with a dark red glaze, under which, on each panel, is a drawing of flowers in black. H. $2\frac{3}{4}$ in.

237 SMALL VASE, white porcelain, covered with a coral red glaze, on which is scratched a landscape. H. $3\frac{1}{2}$ in.

238 SMALL VASE, in white porcelain, covered with a light-brown glaze. The subject is apparently engraved in the fabric, and filled in with light slate-coloured glaze (?). A tree, etc. H. $2\frac{3}{4}$ in.

239 SMALL VASE, in white porcelain, covered with a greyish-blue glaze, under which is a chrysanthemum and other flowers faintly sketched in white. H. $3\frac{1}{4}$ in.

240 Two BOTTLES, coated with yellow glaze, under which are painted in brown dragons and pearls and flames. H. 4 in.

241 CYLINDRICAL VASE, coated with yellow glaze, under which is painted in brown a dragon and pearls and flames. H. $5\frac{3}{4}$ in.

242 PAD-BOX AND COVER, for colours, with remains of pigment left inside, in boccaro red pottery, coated inside with an opaque-white crackled glaze, and outside with a blue enamel glaze, and medallions of white crackled glaze, on which are painted in enamelled colours landscape with stag on top and flowers round sides, the peony, bamboo, Prunus, etc. See No. 78. H. $1\frac{5}{8}$ in. DIA. $3\frac{1}{4}$ in.

243 PAD-BOX, for colours, some pigment still remaining in it, with dragon, pearl, and clouds on the lid, covered with a green glaze. The rest of the box is covered with a pale yellow glaze. See No. 78.

Mark, KANG-HE period, 1661—1722.

DIA. $2\frac{1}{2}$ in.

244 SMALL SQUARE FLOWER VASE, the inside lined with pale blue glaze. Round the outside are painted in colours over the glaze, figures of the *Pa Sien*, or Eight Immortals, described under No. 97.

H. $1\frac{1}{2}$ in.

245 TWO FIGURES OF LIONS, standing on leaf-shaped pedestals, painted with green, brown, and yellow glazes.

H. 4 in.

246 FIGURE OF A DRAGON, with pearl under his neck, standing on a leaf-shaped pedestal, painted with yellow and green glazes.

L. 6 in.

SNUFF-BOTTLES IN VARIOUS STONES.

247 SNUFF BOTTLE, in brown crystal, carved with a landscape and figure, birds and tree.

H. 3 in.

248 SNUFF BOTTLE, in clouded crystal, carved in relief, with figures of eight horses, rocks, trees, etc. Probably the eight steeds of the chariot of King Muh Wang, of Chow, who reigned B.C. 947, and round whose history and adventurous campaigns many traditions have accumulated.

H. 3 in.

249 SNUFF BOTTLE, in black and grey agate, carved in relief with figure of an old man riding on a horse, followed by men carrying branch of tree, bird flying in air.

H. $3\frac{1}{2}$ in.

250 SNUFF BOTTLE, in Mocha agate, carved in relief with monkeys on a tree playing with fruit. The dark parts of the agate are cleverly utilised for the animals.

H. $2\frac{1}{4}$ in.

251 SNUFF BOTTLE, in Mocha agate, carved in relief, with figures of monkeys, stag, and bats. The dark parts of the agate are here utilised as in No. 250.

H. $2\frac{1}{4}$ in.

252 SNUFF BOTTLE, in Mocha agate, carved in relief, with figures of bird on a rock, etc. The dark parts are again cleverly utilised in this subject.

H. $2\frac{1}{2}$ in.

253 SNUFF BOTTLE, in chalcedony, carved in relief, with figure of a monkey on horseback. The darker part of the stone is again cleverly utilised.

H. $2\frac{1}{4}$ in.

254 SNUFF BOTTLE, in soapstone, carved in relief, with figures of two domestic fowls on a tree.

H. $2\frac{1}{2}$ in.

255 SNUFF BOTTLE, in sea-weed agate, carved at the side in imitation of handles. A beautiful stone.

H. $2\frac{5}{8}$ in.

256 SNUFF BOTTLE, in amethystine quartz. Subject, a lion or a dragon playing with a pearl, and flames.

H. nearly 2 in.

257 FROG, in porcelaneous stone-ware, covered with a rich splashed crimson glaze.

258 DOUBLE-GOURD-SHAPED BOTTLE, covered with a camellia-green crackled glaze.

H. $6\frac{1}{4}$ in.

259 VASE, painted under the glaze in blue and lake: a fir-tree with cranes, and deer below.

Mark, a leaf in blue.

H. $17\frac{1}{4}$ in.

260 PLATE, painted in colours over the glaze; a paeony tree and birds.

DIA. $13\frac{1}{2}$ in.

261 PLATE, painted in colours over the glaze; fish and flowers.

DIA. 14 in.

262 VASE, painted in colours over the glaze; on either side a landscape medallion surrounded by a coral-red ground.

H. 7 in.

Mark of the KEEN-LUNG period, 1736—1795.

263 VASE, painted in red over the glaze: phœnixes and paeony branches, surrounded by floral ornamentation.

H. $7\frac{1}{4}$ in.

264 SWEET-MEAT DISH AND COVER, painted in colours over the glaze, with flowers, emblems, etc.

Mark of the LUNG-KING period, 1567—1573.